

THE

## MUSICAL WORLD.

1843.

No. 20.

PUBLISHED EVERY THURSDAY, AT NOON,  
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XVIII.

THURSDAY, MAY 18.

WE perceive by the advertisements, that the next concert of the Philharmonic is to be one of the most superb musical treats on record. The wonderful symphony in A of Beethoven—the *Der Freischütz* overture, matchless in its kind—the prodigious *Lobgesang* of Mendelssohn—and the choral fantasia of Beethoven, with Mrs. Anderson at the piano, and a chorus of a hundred, form the main attractions. Such undoubted spirit merits every encouragement, and we doubt not that a bumper will be the result, on Monday night. Nothing can possibly give us more entire gratification than this evident determination on the part of the directors to bring back the Philharmonic to the splendour of by-gone days. Were such a society to become extinct, the symphonies and overtures of the great masters would be an absolute dead letter in this country—for where else could they be heard to such, or, indeed, to any material advantage? We have only one wish unfulfilled by the present conduct of the directors, *viz.*, the desire to see our own artists fostered and matured by that publicity which can alone bring their strength to perfection. We are not so besotted as to assert that England can yet boast of a Mozart, a Haydn, a Beethoven, a Mendelssohn, or a Spohr—but we boldly reiterate our oft-expressed conviction that we have sufficient genius among us to produce, if patronized and brought forward, the most striking and satisfactory results. Such names as Potter, Bennett, Macfarren, Barnett, Lucas, Mudie, Loder, Smart, Wesley, Westrop, and others too numerous to mention form a constellation

of stars not to be matched by any country on the continent, at the present period. Any of these young men, if favoured by opportunity, might give birth to works alike honourable to themselves and the land which nourished them. Many of them have already highly distinguished themselves, in spite of the indifference which has all but succeeded in extinguishing their enthusiasm and reducing them to ciphers. Others have works in their portfolios, which only require being brought to light to raise them at once to the highest distinction. Surely it is the duty, and should be the inclination of a great society, like the Philharmonic, to make the best of native-born talent of so undeniable a nature. The lack of this inclination, and the neglect of this duty, are the sole grounds of complaint left to us, at present, by the powers which direct its proceedings. So many of the directors are themselves among the brightest ornaments of the musical profession, that we marvel much at their want of sympathy with what should of right be the cause of every son of England. If Bennett cannot, from modesty, propose his own works to be played, Lucas may gracefully take the task out of his hands, and *vice versa*. One and all of the directors, moreover, can, with all decency, recommend the compositions of such of their brother professors as do not figure in the directorship, which includes the great majority of those we have mentioned. We do not say play an English work at every concert; but three or four times during the season would surely be no such great matter, though it would amply effect the object we desire to see compassed, and would be a never-ending stimulus to the young and

gifted musician—who perceiving, afar off though it might be, a chance of hearing his works performed, would be incited to fresh effort and unceasing ambition to excel. Who can doubt that such a feeling of emulation would be of infinite benefit to the art in general? And who, that loves art for itself, but would rejoice at such a result? And who can love art, or *ought* to love art, so immeasurably as a body of artists setting themselves up as its protectors, perfectors, and representatives, like the PHILHARMONIC SOCIETY? The directors must ponder awhile, and they can hardly fail of coming to our opinion on this matter.

"*Verbum sat, sap.*"

"We shall see what we shall see."

## DREYSCHOCK.

On this occasion we invert our usual order of noticing Philharmonic proceedings, and take, first and foremost, M. Dreyschock—neither because he is the last musical lion imported, nor because we consider him, or any mere player, worthy to claim an instant's precedence of thought over that abstract and glorious existence which we call *music*—but because we can use such an arrangement to a peculiar, and, we trust, a good purpose. M. Dreyschock, then, comes to us more amply heralded than ever did any instrumental soloist, except Paganini and Liszt. Thalberg, be it remarked, burst upon us in the dazzling plenitude of his strength, almost without any note of preparation. True fame had made English musicians acquainted with him as an extraordinary performer; but his mechanical qualities were so absolutely novel, and so greatly outran all that had previously been known in this country, that, at the time, bare report could scarcely have done them justice. Döhler and Liszt followed. These were known to be pianists of a similar class, and our experience of Thalberg, while preparing us for the attack of his successors, created a spirit of inquiry concerning them which was most amply responded to from the continent. Thus we have gradually been brought to expect, as matters of pianoforte-course, such feats of executive dexterity as would have driven our progenitors into a disbelief of their own ears; and thus we have gradually been trained to receive, with almost business-like complaisance, continental reports of successive miracles or monstrosities—whichever they may be—each greater than its precursor—until at last, we are enabled to contemplate, without especial dis-

may, the approach of M. Dreyschock, preceded by such a flourish of critical drums and trumpets as, perhaps, was never before discharged, even from the *feuilletons* of Paris. From one, we learn that M. Dreyschock is equivalent to Liszt and Thalberg combined; another throws Chopin into the bargain; while a third insists that he is something *per se*—altogether extraordinary, indefinable, and impossible of anticipation on the strength of any other experience whatever. Now, in sober earnest, all this is very absurd, extremely unfair to its object, and malignantly influential on art. The appreciative faculty of the mind is especially progressive: on no point, however exalted, will it remain forever at rest in perfect contentment. This onward tendency is, in one point of view, the most important quality of our mental organization, for, by dint of it alone—by force of restless craving after loftier graces and sublimer beauties—are the giants of intellect driven to perceive and execute their divine mission. But where, as now, the *en avant* rage of the public bears wholly on physical dexterity, it is impossible to foresee the preposterous dilemmas into which music, or any other art similarly influenced, may be hunted. No one can declare with certainty that there is a limit to the capabilities of mind—far less can pretend to fix the impassable line; but every tyro in anatomy may pick up enough of mechanics, on his way, to perceive that muscles and sinews acknowledge a boundary, beyond which any increase of exertion, either for power or velocity, is impracticable; and, if this be once attained—(it probably is so now, in pianoforte playing)—what, we would ask, will Messieurs the many gymnastic wonder-seekers do for further enjoyment? What manner of man shall he be who sits him down to satisfy that spirit of craving which can desire some phenomenon more digitally prodigious than Liszt? What shall he do to wipe away from public recollection the wonders that have preceded him, and to establish himself the unparalleled captain of his class? Truly, we know of nothing left for him—except, indeed, he make an end of his performance by bolting his music-stool, and carrying out his pianoforte on his back by way of digestive exercise. This might, perhaps, be a *finally* measure; and it is just because M. Dreyschock does not seem prepared either to make the meal of a shark, or do the porter's work of a dromedary, that we fear, with all his ability, he may ultimately disappoint the public.

Our total want of enthusiasm about mere performance of any sort is well known; and, for the reason that M. Dreyschock appears at present to be merely a player, and of a school of which the London public has already made acquaintance with the best possible specimens, we have, probably, less to say about him than most of our contemporaries. He is a young man of an agreeable aspect, and quiet and gentlemanly deportment, and he is certainly a very accomplished pianist—albeit in his performance of Monday evening we did not see that lavish scattering about of executive prodigies, and that outsoaring of all others towards the regions of transcendent impossibility, which have been elsewhere attributed to him. M. Dreyschock may be, however, one of those prudent tacticians who do not trust every thing to the effect of a first impression. After having barely seared our flesh to accustom it the better to endure the application of his electrical cautery, he probably designs to surprise us with such a lightning flash as might, unpreparedly administered, have overwhelmed us. In all this we are not guilty of the minutest degree of intentional bantering. M. Dreyschock has not, as yet, much astonished us, yet there cannot be a doubt that he ranks among the great excruciants of the day. His characteristics are, a touch of faultless equality at every degree of speed, enormous force, and its contrast—extreme delicacy, while his pet point of display seems to dwell in passages of octaves, which he certainly executes with remarkable vigour and celerity, with either hand or

both combined. All these he exhibited quite in the usual fashion, by means of vast crashes of harmony which appear to be delivered by at least four hands, the old story of the *canto* treated in a variety of ways, an abundance of very brilliant passages for both hands, and some of those puzzling combinations of the *canto* with a figurative accompaniment all over the pianoforte, and a bass into the bargain, to which Thalberg first introduced us. All these, however, were exceedingly well done, but we have already heard much more from both Thalberg and Liszt. As we said above, the estimative faculties are always on the advance, and if M. Dreyschock will insist on an attempt to storm our physical wonder alone, he must forgive us if we cannot feel overwhelming astonishment or exuberant delight at that which has been previously surpassed by other pianists of the same class. Now come we to the true question—the really important part of every performance—what did M. Dreyschock play?—to what musical use does he put his great executive acquirements?—and let it not be overlooked that this is the head and front of all critical inquiry; for, on the same principle that disgust would be the only feeling excited even by the superb playing of the Philharmonic band were it employed on nonentity or positively offensive music, a genuine reverence for art will not permit the excellence of an individual performer, however great, to gloss over the defects of that which he announces as his composition. In truth, then, M. Dreyschock's music, judging by his Monday evening's selection, is, by many degrees, the worst, the most singularly uninteresting, ugly, and rhodomontade, we have yet heard. Its title—*L'Absence et le Caprice*—is a perfect mystery in its application to his Philharmonic *fantasia*, which, to leave musicianship out of the question, has neither descriptive force nor sentiment about it. The opening portion, in which the *usque ad nauseam* "canto" first appears, now and then interrupted by chromatic scales in the bass (which, if descriptive of anything, remind us of some unpleasant affection of the stomach), was either disfigured by some wrong notes, or else is the most vehemently disagreeable thing we ever encountered. The "canto" itself, does not possess a particle of genuine melodic feeling, but is evidently concocted with the mere view to making passages upon it, which is done abundantly and adroitly enough, but quite after the now well-worn fashion; while that which we presume represents *Le Caprice* is an occasional appearance of a few bars in rapid triplet motion, which, while it displays M. Dreyschock's happy knack at octave playing, only serves to place in a stronger light the remarkable want of constructiveness and musical feeling which characterises the whole composition. Seriously speaking, a pretty extensive acquaintance with the unscrupulous self-displays and unartist-like vagaries of Liszt and Thalberg, has revealed to us nothing so absolutely disagreeable as this *fantasia* of M. Dreyschock. Fortunately, however, for all exhibitions of this nature, our opinions are at present very unfashionable, and M. Dreyschock's performance was enthusiastically applauded.—*Atlas*.

## CORRESPONDENCE.

### DOMESTIC MUSIC FOR THE WEALTHY. LETTER XVII.

To the Editor of "The Musical World."

Sir,

A further good would be wrought for the profession by the proposed establishments, in the inducement they would furnish to practise.

This theme, I am aware, has been partially anticipated. It will apply, for the reasons given in my last two letters, to the cases of professors generally: inasmuch as the condition of all would be improved, and a hope of further progression furnished. As

the case stands at present with orchestral instrumentalists, there are few who practise; nor can it be wondered at. The future is to them a gloomy vista, upon which scarcely a ray of hope sheds its light and influence. Old age—Alas! they must subdue the thought, it will not bear to be dwelt upon. The orchestra does so little for them, that it is scarcely wonderful many feel little pride or solicitude as to the finished discharge of professional duty. Fervent attachment binds many a youth to his instrument, he is under an excitement too great to accurately estimate probabilities; but it needs a love stronger than death to press forward, look upward, and still try to improve when years have passed away, leaving in their track the abiding stings of disappointment, mortification, and poverty. Hope deferred has made the heart sick, the spirit faint, and the comely image of professional ambition has wasted to a shadow. It needs a strong and abiding faith to hope against hope, and exercise persevering endeavours under every discouragement, still believing that some improbable possibility will occur.

Without hope of reward, without expectation of commendation, without even a legitimate sphere for display, the attainment of high artistic excellence becomes little other than an abstraction too refined for humanity to grasp.

In other words, to see a man striving at excellence for the bare sake of playing, is more than can be expected. And when some enthusiast and purist so exhibits an exception to all general rules, another burden is laid upon him in the profane ridicule of beings less spiritual than himself. And yet, Sir, a state of aspiration, an effort to rise, the exercise of endeavour, are essential to the healthful condition of the better part of humanity. Nothing is better—an adequate motive being furnished—than identity of purpose through life; a series of efforts devoted to one object is connected with more success relatively, and more satisfaction to the mind, than the same gross amount of labour subdivided among many. But I am afraid that the discouragement that at present rests upon the prospects of the professor, leads in many instances to worse results than even the dispersion of his efforts upon new and varied pursuits.

The spirit of man, created for activity, will prey upon him, if without a legitimate object for its exercise, and many fall into a state of inactivity, and give vent to the splenetic and offensive effusions of a disappointed mind. Is there not a depth still lower? Do not many pass from a state of hopeless lassitude to one of feverish search for artificial excitement? When found, is it always good, or innocuous? Recklessness of self and others often follow the loss of hope; and degradation and moral ruin not unfrequently complete the picture. Reverse the view; let hope be seen stimulating exertion, and we realise the truth that hope saves us from many evils apart from and prefatory to the attainment of the primary good sought and striven for. Mental and bodily healthfulness seem to wait on hopefulness, and the exertion to which it stimulates.

There is something almost sacred in the devotion of an artist to his instrument. How pure is the pleasure created by a consciousness of progress!

A friend, who has enjoyed a considerable reputation for many years, said once to the writer, "the moments when I have felt that I was improving have been the happiest of my life."

This case was certainly not a solitary one. I have noticed, in many cases, that those who have laid aside practising habits, seem dissatisfied with themselves for so doing; busy thought will whisper what they *might have been*, but are not. It is by the élite of our practising men alone that the honour and happiness can ever be enjoyed of proving what are the last possible results of human endeavour and artistic effort.

Let the thoughtless beware how they chill the



ardour of any such; let a solid ground of hope increase their number, and a fair portion of riches and honour wait on their footsteps.

I am, Sir,

Your obedient servant,

HENRY J. BANISTER,

50, Burton Crescent, Tavistock Square,  
May 13, 1843.

*To the Editor of the "Musical World."*

Penzance, May 13, 1843.

Sir,—Can you inform me when HERR SPOHR is positively expected in this country. I shall be much obliged if you can inform me in your next number, as I purpose going to London shortly for a few days, and having a great desire to see this great man, shall endeavour to make my arrangements accordingly. An answer in your next will much oblige, Your truly,

V. C. HEMMINGS.

As we are not certain as to the precise time of Dr. SPOHR's anticipated arrival, we insert this letter, surmising that one or other of our readers may supply the desired information.—ED. M. W.

*To the Editor of the Musical World.*

Sir,—Your Manchester correspondent, in his letter published in the *Musical World* of Thursday last, feelingly deplores the inefficiency of church choirs. Now, Sir, these judicious remarks coming from an official member of the church are particularly welcome, as it evidences the fact, that other persons besides the organist are beginning to be aware of the necessity and desirability of improvement in our musical service. It is impossible for the organist, alone and unassisted, however zealous and talented he may be, to effect much towards its restoration, without the influence and co-operation of the dignitaries of the church; but when that aid is given, many difficulties and impediments are cleared from his path; and it is a work of pleasure and comparative ease. Objections against the choral service are frivolous, when contrasted with the good certain to result from its right application. The most powerful argument we had to contend with in this town, was the additional length of the service; and a certain testy old gentleman viewing me as the "head and front" of the offence, favoured me so far with his confidence as to intimate that, were his pleasure consulted, "he would fasten the organ to my back," a reward positively too weighty for my feeble endeavours to benefit the service of the church, and which, not wishing "to bear my blushing honours so thick upon me," I begged most gratefully to decline; however, thanks to our excellent Vicar's good taste and patronage, we succeeded, and a full and attentive congregation bear witness to our success. There is one striking fact which all must acknowledge—what so likely to banish devotion, rather than promote piety, as bad and ridiculous singing? Our magnificent Liturgy, when rendered as originally designed, is admirably calculated to produce the effect intended; but when discord is substituted for harmony, who can be surprised that inattention and loathing should usurp the place of religious feeling and solemnity? Some months since, being in Westwood church (a short distance from this town) during divine service one Sunday afternoon, I witnessed a scene scarcely inferior to Washington Irving's humorous description of the Village Choir. The orchestra consisted of eight or ten voices, aided by three instrumentalists, who all entered into a spirited competition which should make most noise; but they were distanced by one man, who luxuriated in a pair of specs, and who flourished his head, and beat time with his hand, in

a most mysterious way. The great curiosity, however, was the clarionetto primo, whose red inflated cheeks and harsh strong sounds (for tone it was not) occasionally varied by a *squeak*, spoke volumes in favour of his lungs—when this gentleman made a mistake (for all are mortal), and which he regularly did one note in six, leaving the trebles to their own guidance, he would return to the unlucky note which had proved a stumbling block in his path, and after dispatching it conformably to his own good taste, would hurry after his companions as expeditiously as possible; his colleagues, another clarionet blower and violoncellist, also contributed their share of strange sounds, the tone of all three resembling any thing but that of Messrs. Lazarus and Lindley. Now, Sir, how can we expect any improvement in musical science, or any devotional feeling, with such an exhibition before us in a church, the sanctity of whose service ought to demand abilities and talent, which should spiritualize the feelings and elevate the minds of the congregation to the great object for which they were met, namely, the worship of the Supreme Creator of the universe. Cannot some plan be devised to turn the attention of the clergy and officers of the church towards the restoration of one of the fundamental principles of the service of the established religion?

It affords us much pleasure to read, occasionally, of some isolated choir who are noble examples of devotion to the best use of the art, that of assisting in and perfecting the religion of our country, and I hope that the time is not far distant when the service of music, as a religious auxiliary, will be in request throughout the kingdom.

Remaining, Sir,  
Yours respectfully,

JOHN N. WASTFIELD.

Organist of the Old Church.

Bradford, Wilts, May 13, 1843.

*To the Editor of the Musical World.*

Manchester, April 20, 1843.

My Dear Sir,—I gave you a few hints respecting our choral service at St. Andrew's; and as you seem disposed to take the matter up, and as it is a matter of all others the most interesting to me, excuse me if I enlarge a little upon such points as I should like you to embody in any article you may write. You must be well aware that whatever excellency in this department does exist in any of our churches, is owing more to the knowledge, talent, and zeal of the organist than to that of the clergy. According to the canons of the colleges, they are required to have sufficient musical knowledge to enable them to co-operate at least with the organist. How lamentably ignorant most of them are, however, is well known; and instead of their authority being exerted to have nothing but good music, efficient choirs, and "every thing done decently and in order," they encourage the most vile ranting, *singsong* stuff, under the name of music and poetry, because they cannot comprehend better, or else that their ears and senses have been vitiated and poisoned by such rubbish as their daughters, their sisters, or their female friends may have, in their sapience, delighted in; but which, nevertheless, would not be tolerated in any respectable concert or drawing-room. This feeling has invariably, more or less, existed wherever I have been organist. I was engaged from York, in 1834, to preside at St. Paul's church in Manchester; there, music was at about the same elevation as in a ranter's chapel. One of the churchwardens, having a brother in the profession, and a little more taste on the subject than most, encouraged my efforts at reformation. First of all, I introduced better tunes and better harmonies; next, I caused the choir to respond after the minister throughout in the common chord, either tonic or dominant. There was a hard struggle to gain this point; but once gained,

they continue it to this day. This, however, was only, with me, one step towards a full compliance with the rubric of the church. I set out with this principle, that as "God had, in former time, intimated the kind of service he required from the people; and David, by divine inspiration, composed his inimitable psalms expressly to be sung in that service; that those psalms were sung by our Saviour himself on the night of the Passover, and were handed down by the Apostles through the earlier ages of the church until the reformation took place in the Church of England. At that time the formula of the church appointed that the antiphonal responses shall be chaunted, and accordingly music is adapted to them, and the practice, in our cathedrals, at least, observed to this day. The church also follows the most systematic order of her service, by first calling the attention of the congregation to the duties of confession; then a promise held out to the sincerely penitent of *absolution*. This naturally leads to the petition 'O Lord, open thou our lips;' after which the congregation, out of gratitude, exclaim, 'and our mouth shall shew forth thy praise.' Then follows the invitation from the ministers 'O come, let us sing unto the Lord;' thus the minds of the people are prepared to chant or sing those psalms appointed for the day, and expressly pointed where the musical division is to take place in each verse." If this, then, be the order of the service you will easily see the absurdity of reading the choral parts of the service, to say nothing of the culpability of such clergymen as set at defiance the rubric of the church; and which, at their ordination they swear to observe, to obey in all things. This then being the authority which guides me, there is another important adjunct. We find Cain and Abel offering sacrifice unto God, Cain's is *rejected*, but *Abel's is accepted!* Why? Because Cain brought not the best of his flock to the sacrifice, thereby shewing his insincerity and selfishness. Abel on the other hand, offered the best he had, with sincerity. David says, "I will sing praises with the best member that I have"—St. Paul says, "Sing ye praises with the understanding also." Here then we have not only the duty, but also the motive and manner of its performance. With these views I endeavoured with the best means and ability in my power to write a responsive service, modulating according to the sentiment to be expressed. After leaving St. Paul's in 1837, I was appointed organist to the Blind Asylum Chapel, until the blind were able to undertake the service themselves. Here I introduced my new responding service, and it is now continued by the blind, with the exception of the Litany. It has been from time to time pronounced the most appropriate and beautiful heard any where, both by cathedral organists, clergymen, and others. However, Novello bought it and published it in 1841. When my choir and self left the Asylum Chapel, we were engaged for St. Andrew's Church, where the Rev. G. Dugard was incumbent. His taste and judgment was such as to require us to have the choral service complete, as observed in the rubric or in our cathedrals. About twelve months after our appointment, we had to regret the loss of Mr. Dugard, who was appointed or presented to a better living. The clergyman who succeeded him (Mr. Molesworth, a young dictatorial novice, and so physically defective in ear, as not to distinguish one tune from another) endeavoured at once to put down the choral service. This, however, he was prevented doing, by our excellent churchwarden, Mr. J. Y. Caw, whose name deserves to be emblazoned for his sacrifices made in support of the church, and who ought to be revered by every musician for his great care and anxiety in nourishing the choral service. Through him it has been preserved at St. Andrew's. On Tuesday evening last, the annual tea party connected with St. Andrew's Sunday School, took place, at which the choir sang several favourite quartets, anthems, &c. of Dr. Croft, Cherubini,

Mozart, Haydn, &c. The churchwarden (Mr. Caw), in addressing the meeting, complimented the choir for their general performances, and endeavoured to excite the congregation to meet weekly in a class, in order to learn the entire choral service, so that they might on Sundays all sing, especially that in the Psalms, one side of the church might respond to the other. Whether this will be accomplished, remains over. Mr. Caw was followed by the Rev. —Hulton, who had occasionally preached at St. Andrew's; he dwelt at some length upon the excellent manner in which our service is performed, compared with any other that he was acquainted with. This, as you may be sure, was flattering to us. With such men we could accomplish almost anything. But our own minister following him, said he fully acknowledged the superiority of his choir. He said he was charged by some with opposing the musical part of the service, this to some extent he said was true, for if the congregation could not soar up to the choir, the choir ought to descend to the congregation!

To carry out such a principle would be, to do away religion to those who are unacquainted with it, in order to bring it down to their state, so that the lowest degree of attainment in every thing will be the condition according to his views!

Dear Sir, I wish you to bring this matter, I mean the "church service as it is, and as it ought to be," either in a leading article, or a series of letters in your work, the "Musical World." Moot the condition of church music, and choirs, and point out the absurdities of those so-called reasons against complete choral service, and you will greatly oblige me and every sincere churchman and musician.

I remain, dear Sir,

Very respectfully, your's,

T. GRAHAM.

20, Lever Street.

## MUSICAL INTELLIGENCE.

### Metropolitan.

#### MISS STEELE'S CONCERT

came off on Friday evening, at the Hanover-square Rooms, and was, in many respects, a brilliant affair. A good orchestra performed a very stupid overture (Reissiger's *Yelva*), and a very fine overture (Weber's *Oberon*), with great spirit. The very fine overture was placed at the foot of the programme, and the very stupid overture at the head thereof, exemplifying the saying—"the last shall be first, and the first shall be last." Herr Staudigl sang two very feeble songs—one by Schubert the overrated, the other by Proch the insipid; the latter, by Proch the insipid, was encored, whereat we yawned egregiously. Herr Staudigl also gave a recit. and air from Benedict's clever opera, "The Gipsies' Warning." Haydn's quartet, "God save the Emperor," was well executed by Messrs. Loder, W. Cramer, Hill, and Lavenu. This we should have relished keenly, had it but been minus the Emperor; but we must take good and bad together, as we can get them, now-a-days. Miss Masson, Miss Rainforth, Miss Steele, Mr. J. Bennett, and Mr. Weiss interpreted sundry vocal compositions, some good, some bad, some indifferently either, with artist-

like skill. Mr. J. B. Chatterton played, with extreme brilliance, a fantasia on the harp, and Mr. Ribas ditto, ditto, on the flute. Mozart's divine *scotet*, from "Cosi fan tutte," was ably rendered by the principal vocalists; and a madrigal, by John Bennett, which boasted the distinction of having been composed in 1592, called a host of vocal talent into requisition. Mr. John Parry, in "The accomplished Young Lady," so tickled the fancies and agitated the sides of the audience, that the *bis* was unanimous, and, with his usual urbanity and good nature, Mr. John Parry resumed his seat, and tickled and agitated once more the sides and fancies of his delighted listeners. We forgot to say that the *Post*-bepuffed Signor F. Lablache executed a rhythmicomusical distich from "Cenerentola," and assisted with considerable Her-Majesty's-Theatre-ism of conception and carrying-out in divers of the concerted pieces. Mr. Loder led, and Mr. Lucas conducted; or in other words, as we heard a *wit* (God save the mark!) say, Mr. Loder led Mr. Lucas, and Mr. Lucas conducted Mr. Loder. And so much for Miss Steele's concert, which, as we were not favoured with admissions, the fair and accomplished beneficaire (who was encored, we forgot to say, but say it while we think of it, in a ballad by a Miss Clarkson,) ought to think herself highly favoured by the favour of this favourably favourable account. Heaven defend the just! Why are we thus neglected? We, who have more of the milk of human nature in us than all the musical periodicals that ever existed, piled one a top o' th' other! Bah! we must not be choleric.

#### MADAME PUZZI'S CONCERT.

All the talent of the Italian Opera, with Herr Staudigl, Dreyschock, &c., &c., to boot, assisted at this brilliant and fashionable affair, which occurred on Monday morning, at the Concert Room of Her Majesty's Theatre. The conductors were MM. Costa and Benedict. The following distinguished persons were present:—Lady Shelley, Lady Gage, Lady Quentin, Lady Clerk, Lady Grey, Lady Gore Ousley, Lady Ridley Colborne, Lady Mary Berkeley, Viscountess Dungannon, Lady Peyton, Lady Joddrell, Lady Wilson, Sir Wm. Abdy, Sir Wm. Keir Grant, Duke of Brunswick, Duke of Devonshire, Baron de Cetto, Comte de Pollon, Baron de Nieumann, Countess of Jersey, Countess of Nelson, Lady Flower, Lady James, Earl of Pembroke; Lord Foley, Viscount Lowther, Lady Lawley, Lady Emily Hardinge, and Lady Hardinge.

#### MR. VENUA'S CONCERT.

This was well attended, and the programme evinced many points of interest.

Among other distinguished vocalists, Miss Rainforth, Miss Marcus, the Misses Flower, M. Giubilei, and Mr. John Parry, gave their valuable assistance; and in the ranks of the instrumentalists appeared Messrs. Richardson, Jarrett, Hausmann, and Keating. Mr. C. Venua made his debut in public as a violinist, and Mr. C. Blagrove conducted. The Concert took place on Monday evening, at the Hanover-square Rooms.

#### ANCIENT CONCERTS.

The sixth performance took place last night, under the direction of His Royal Highness Prince Albert. Conductor, Sir H. Bishop. Leader, Mr. Cramer. Organ, Mr. Lucas. The Programme was as follows:—

##### PART I.

Overture ..... (Armida) Gluck.  
Selection from a Service in E flat,  
(Credo) Hummel.  
Terzetto, "Perfida Clori," ..... Cherubini.  
Te Deum ..... Haydn.  
Arietta, con Coro, "I piacer per asil,"  
(Armida) Gluck.  
Gregorian Hymn. (Double Choir.)  
"Iste Confessor," ..... A.D. 570.  
Aria, "Si tra i ceppi," ..... (Berenice) Handel.  
Corale. (Full Choir.) "Behold once more  
the setting sun" ..Lucias Osiander, A.D. 1586.  
Quintetto. (Double Choir.)  
"Sanctus Dominus," ..... Palestrina, 1565.  
Chorus, "Osanna in excelsis"  
Recit. "Jehovah crowned," } (Esther) Handel.  
Chorus, "He comes!" ..... }

##### PART II.

Chorus, "Adorni la chioma," ..... Cimarosa.  
Recit. "Dio protettor"—Aria, "La  
rabbia del destin"—Coro, "Vendetta  
a natura," ..... (Iphigenia in Tauride) Gluck.  
Hymn, "With the harp, in accents har-  
monious" ..... (Joseph) Mehul.  
Air, "So stehet ein Berg Gottes,"  
..... (Der Tod Jesu.) Graun.  
Terzetto, "Ah! quest' aria," (La  
Famiglia Svizzera) ..... Weigl.  
Selection from Service in C, "Gloria in  
excelsis" ..... Cherubini.  
Glee, "If e'er the cruel tyrant Love" .. Dr. Arne.  
March and Chorus, "Crown ye the  
altars" ..... (The Ruins of Athens.) Beethoven.  
Aria, con Coro, "Possenti Numi,"  
..... (Die Zauberflöte) Mozart.  
Chorus, "Gird on thy sword" .. (Saul.) Handel.

Principal singers: Madame Caradori, Miss Birch, Miss Rainforth, and Miss Hawes; Signor Mario, Messrs. Bennett, Hawkins, Phillips, Herr Staudigl, and Signor Lablache.

#### MELODISTS' CLUB.

The fourth meeting of the Melodists' Club, on the 11th inst. was a very brilliant one. B. B. Cabell, Esq. presided; and the following professionals were present: Messrs. Hawkins, Terrail, Moxley, Blewitt, C. Taylor, Spencer, H. Gear, Foord, Parry, Parry, jun. Machin, Horn, Horn, jun. Hutton, Stansbury, H. B. Richards (pianoforte), Richardson (flute), and Mr. T. Wright



(harp). In the course of the evening the following compositions were sung and played with the greatest success. When the cloth was removed, *Non nobis* was excellently sung; after which, Spofforth's glee, "Come, bounteous May," and a new and clever glee, by C. Horn, called *Forest Music*, also a Monody on the Death of the Duke of Sussex, late Patron of the club, which concluded with the following lines, written by Mr. Parry:—

Farewell to the Prince, from whose generous heart  
The stream of sweet charity silently flow'd;  
Who foster'd the progress of each useful art;  
Whose presence a lustre on science bestowed;  
Peace to his manes!

Songs were sung by Messrs. Horn, Horn, jun., C. Taylor, Machin, Hawkins, Blewitt, and a buffo duet, soprano and bass, by John Parry, accompanying himself, at the same time, on the pianoforte and ophicleide obligato! Mr. H. B. Richards performed his own variations on "Rule Britannia," in a brilliant style, on the pianoforte; Mr. Richardson played "There is nae luck about the house," with variations, in a masterly manner, on the flute; and Mr. T. Wright gave a new fantasia on some pretty Irish melodies, which was loudly applauded. Four cantatas and three songs have been sent in by candidates for the prizes, which will be awarded on the 25th inst.

MR. DANDO'S FOURTH QUARTET CONCERT came off on Friday evening, at Crosby Hall, with the following capital programme:

## PART I.

Quartet in A Major, No. 3, of Op. 8, (dedicated to Monsieur Baillet) for two violins, viola, and violoncello. Messrs. Dando, Gattie, J. Loder, and Lucas. (First time of performance in this country)..... Onslow.  
Cantata, Miss Dolby, "Ariana a Naxos"..... Haydn.  
Grand Septetto (by particular Desire) in E Flat Major, Op. 20 (First Part), for violin, viola, clarinet, horn, bassoon, violoncello, and double bass. Messrs. Dando, J. Loder, Lazarus, Jarrett, Baumann, Lucas, and Howell..... Beethoven.

## PART II.

Grand Septetto, Op. 20 (Second Part), violin, viola, clarinet, horn, bassoon, violoncello, and double bass. Messrs. Dando, J. Loder, Lazarus, Jarrett, Baumann, Lucas, and Howell..... Beethoven.  
Song, Miss Rainforth..... Spohr.  
Duet, "Come, be gay" (Freischütz). Miss Rainforth and Miss Dolby.... Weber.  
Quartet in D Major, No. 70, for two violins, viola, and violoncello. Messrs. Dando, Gattie, Loder, and Lucas... Haydn.  
The vocal music was accompanied on the pianoforte by Miss Mounsey.

The room was crowded to excess, and the performances, both vocal and instrumental, admirable in all respects. Beethoven's *septet* was a perfect feast, and the

magnificent *cantata* of Haydn was executed by Miss Dolby in first-rate style. Miss Mounsey's accompaniment was excellent. Mr. Dando will, if encouraged by his subscribers, give two more of these delightful concerts, on Monday, May 29, and June 12.

## MISS LIGHTFOOT'S CONCERT.

This lady has a decided bent for the best kind of music, as her programme of Tuesday morning made amply manifest. Among other classical compositions, a pianoforte quartet, by Mozart, was ably executed by Miss Lightfoot, Messrs. Willy, Hill, and Hausmann;—a quintet of Hummel, by the same party, with Mr. Howell added;—a quintet, by Onslow, led by Mr. Blagrove;—and a pianoforte trio of Beethoven, by Miss Lightfoot, Messrs. Willy, and Hausmann. Surely these were attractions enough of themselves, and, added to some pleasant compositions of the *beneficiaire*, some very agreeable singing by Miss Masson, Miss L. Pyne, and Mr. Hobbs—and a couple of solos for violin and violoncello, by Messrs. Blagrove and Hausmann, made a highly gratifying entertainment, for which we feel bound to tender Miss Lightfoot our best acknowledgments. There was a tolerable sprinkling of the lady's friends and patrons present, who seemed decidedly gratified by their morning's amusement. Sir G. Smart conducted; and one of the admirable pianofortes of Zeitter and Co. was used on the occasion.

## MR. DREYSCHOCK'S CONCERT.

Here Mr. Dreyschock was in his element. No pretensions to serious music were evinced in his programme of Friday morning last, and a crowd of fashionable and distinguished artistes assembled to listen to some very striking pianoforte playing, interspersed with sundry vocal pieces of a light and pleasing character. M. Dreyschock played several times; but of all the pieces he performed, we feel bound to give the preference to his *studio*, entitled "Il Tremolo," which is both melodious and ingenious, and displayed the powers of the pianist to the best possible advantage. M. Dreyschock has an immense facility of wrist, and a beautifully full tone. We liked least of all the study for the left hand, which has little merit as music, and as a matter of execution is beyond the capabilities of Mr. Dreyschock himself—indeed, with the exceptions of MM. Lizst and Thalberg, to whom we cannot for an instant think of comparing him, we doubt if any pianist can command sufficient grasp of extensions, and pure finger dexterity, to compass such enormous difficulties. The most attractive feature of the vocal music, was a charming little song, by Benedict, "My Cottage Door," charm-

ingly interpreted by Miss Rainforth. Mr. Staudigl and Miss Clara Novello also officiated among the vocalists, and the concert passed off very agreeably.

## Provincial.

## LIVERPOOL.

Messrs. Herrmann's Classical Chamber Concerts.—The third of these took place on Monday evening, at the Royal Assembly Rooms, Great George-street. The room was filled with a fashionable auditory. The following was the programme:

Quartet, for two violins, viola, and violoncello, Messrs. J. Z. and C. B. Herrmann, Wilberforce, and J. Lidel Herrmann.....Fesca.  
Duetto, for two Sopranos, from *Norma*, "Hear me, Norma," Miss Stott and Miss May Swain.....Bellini.  
Comic Vocal Quartet, "Venerabilis barba capucinarum," Messrs. Ryalls, C. B. Herrmann, J. L. Herrmann, and Armstrong (spelling the words).....Haydn.  
Rondo Brilliant, pianoforte, Mr. B. R. Isaac, with Accompaniments.....Hummel.  
March and Quintet, "Sento oh Dio," from *Costa, l'Amor*, Miss Stott, Miss May Swain, Messrs. Ryalls, J. L. Herrmann, and Armstrong.....Mozart.  
Quintet, for two violins, two tenors, and violoncello, Messrs. Herrmann, Wilberforce, and Davies.....Ries.  
Trio, May Morning, Misses Swain and Mr. Armstrong (first time in Liverpool).....Bishop.  
German Vocal Quartet, The Huntsman's Chorus, from *Der Freyschutz*, Messrs. Ryalls, Herrmann, and Armstrong.....Weber.  
Solo, violoncello, Mr. J. Lidel Herrmann.....Kammer.  
Carlew Chorus, from *Fair Rosamond*, "Evening shades descending,".....Barnett.

Pianoforte, Mr. G. Eytton.

The instrumental performances were, of course, the principal attraction, though the vocal department was far from deficient in merit. The last of these agreeable meetings was fixed for Monday the 15th.

## BATH.

Mrs. Col. Ewart's *Soirée Musicale*, given under the direction of Mr. Millar, was one of the most brilliant of the season, nearly the whole of our vocal professors being engaged. The selections were from the following eminent composers:—Sir H. R. Bishop, Sir J. Stevenson, Dr. Calcott, Mozart, Rossini, Costa, Spohr, Rode, and others. The vocalists were—Mrs. Millar, Miss Brewer, Mr. Millar, Mr. Milson, Mr. Pyne, and Mr. B. Taylor; Mr. Hervey (clarinet). The selection gave great delight to the numerous fashionables present.—On Friday week, Miss Caldwell gave a musical party, at which Mr. and Mrs. Millar (assisted by several distinguished musical amateurs) sang some of their most admired songs and duets, which were received with much approbation. This was one of the most numerous and fashionably attended parties of the season.

## LEICESTER.

THE MECHANICS' INSTITUTE CONCERT "came off" on Tuesday evening last; the audience was very numerous, and well pleased with the selection and the manner in which the pieces were performed. The concert began with Mozart's Symphony, No. 1; the Second Part with the Overture to *Semiramide*, and with the first act of Matthew Locke's *Macbeth*, the band had enough to do. "Over the dark blue waters," was sung by Mrs. Inman, Mrs. Rowlett, Mr. Oldershaw, and Mr. Branstion, and encored. "Tell me where is Fancy bred," by Messrs. Royce, Oldershaw, G. Toon, and Branstion; and Messrs. Bates, Stanhope, G. Toon, and Harley, sang Horley's glee, "By Celia's arbour;" Mr. Harley's bass voice told well. Wilbye's madrigal, "Flora gave me fairest flowers," was well sung by the full chorus. The German glee, "Spring's delights are now returning," was also given with spirit. Mrs. Inman, in "Estelle" (in which she accompanied herself) was excellent, and was warmly applauded from all parts of the hall. Mr. Wykes sang with taste, and Mr. Smith pleased with his clear tone and correct playing.

Mr. Oldershaw sang "Wake my own love!" (from Der Freyschutz) in good style, and though there were some dissentients, was encored. Miss Waldrom was paid a like compliment in "O peaceful lake!" We must notice Mr. H. Nicholson's flute concerto. His playing was marked by many of the excellences of his brother's oboe-playing. The concert was led by Mr. H. Gill with his usual judgment, and Miss Deacon presided at the pianoforte in a very efficient manner.

## GODALMING.

A respectable and numerous assemblage enjoyed the performance of a choice bill of fare prepared and conducted by Mr. Lemare, in this town, on Tuesday evening, the 2nd instant. The solos, by Miss Cubitt, were in her best style, and drew forth strong demonstrations of approval. "Where the bee sucks," and "Holy, holy," were treats of a superior character; and her execution of Mr. Lemare's glee, "Thou sleepest," in which she was joined by Master L., was full of correct sentiment. The chorusses were rendered by members of the Guildford Choral Society, which is an effective choir of more than two years standing, and formed from singing classes which Mr. Lemare has long superintended in this neighbourhood. A pupil of Mr. Lemare's (Miss S. Piggott) performed a fantasia on the pianoforte; and the Reverend E. J. Boyce, of the Vicarage, delivered an appropriate address—recommending to his parishioners the practice of music, as calculated to improve the man and the Christian. The company separated with one general feeling of satisfaction.

## Worcester.

CONCERT.—The "Juvenile Minstrels of the Forest" gave their first concert at the rooms of the Natural History Society, on Monday evening last; but the attendance was scanty. The children are clever, and realized the estimate we had formed of their talents. The concert opened with Rossini's overture to *Semiramide*, in which we admired the facile execution of the eldest girl on the pianoforte, the eldest boy on the contra-basso, and two little maidens—one ten, the other six years of age, on the seraphine. Two quintets, arranged from Diabelli, were excellently given, and the first part of the concert concluded with the overture to *Il Matrimonio Segreto*. Dussek's elaborate concertante duet, for harp and pianoforte, was beautifully played. The Minstrels gave another concert this morning.

## JERSEY.

The Oratorio of the 26th ultimo was repeated, with additions, on Tuesday night last, at the Royal Militia Arsenal. The room was fully attended, but not so crowdedly as on the previous occasion. Miss Halkett Rafter sang with her accustomed power. Mr. John Rafter, and the other solo vocalists, contributed their best aid to the general effect of the oratorio.

## Miscellaneous.

EXETER CATHEDRAL.—Mr. Ingham, of Bristol, has been elected to fill up the vacancy for a bass, occasioned by the death of Mr. Thomas Ware, in Exeter Cathedral.

BERLIN.—Our talented blind flute-player, Herr Friebe, has started for London, bearing with him strong testimonials from Spohr to the musical profession in that mighty metropolis.

A correspondent, writing from Jersey, and speaking of the recent introduction of the Oratorio there, says "the public mind here seems in a state of complete fermenta-

tion about it; people go about the streets singing snatches of Handelian Choruses, and every now and then I hear, as I go along, 'Fire mingled with the hail!' &c."

PARIS.—Dorus Gras will not pay England a visit this season, the manager of the French Opera having refused to grant her permission, notwithstanding she had accepted engagements to sing at several concerts in London.

FIDDLING AND FERINTOSH, OR THE PRIEST AND HIS PARISHIONERS.—Mr. Wilson, the Scottish vocalist, related the following humorous anecdote, in his musical lecture of Wednesday night, in Newcastle-upon-Tyne:—A minister of the gospel in Greenock, the Rev. Mr. Wilson, was accustomed to solace his solitude with the music which he drew from a violoncello—a recreation which sorely scandalized the "unco guid" of this congregation, and induced them to send a deputation of the elders and deacons to his residence, to remonstrate with him on his profane pursuits. Mr. Wilson, before the arrival of the visitors, had received a hint of the object of their mission, and prepared to receive them. No sooner had they taken their seats in battle array, than he produced a bottle of choice Ferintosh, with the other materials for a brewing of toddy—the favourite beverage alike of the pious and profane, in the country north of the Tweed. The deputation took their toddy right cheerfully, and forebore for some time to enter upon the object of their visit. At length, one of them hesitatingly observed, "I—think—sir—you—play—upon—the—feedle?" "Oh yes," said he: "I play occasionally: perhaps you would like to hear a tune?" And, without waiting for an answer, he brought out his violoncello, and played a succession of those glorious national airs which are dear to the heart of every Scotchman. The deacons and the elders were entranced; their accomplished pastor filled their hearts with delight, and once more they filled their glasses with Ferintosh. Not one word was said on the subject of their embassy, until the time drew near that they must depart. Then one of the deputation, glancing round at his colleagues to collect their several sentiments, assumed the office of spokesman, and said:—"There can be nae harm in a muckle feedle like that?" Here he paused, but it was only for a moment. Observing that his friends assented to the proposition, he felt sure of his ground, and went on:—"I thoct it had been one o' thae wee sinfu' feedles that they play at fairs and penny weddings, and no sic a big, wiselike feedle as that, ava. This is no a squeaking, fuilish bit feedle, but gies oot a sawced grunt that gars a body respect it; and, for my part, I think the menister should just be alood to play himself wi' whenever he pleases, without one ane saying a word to the contrair." Having come to this charitable conclusion, the vanquished victims of the violoncello bade their host good night, and departed. Whether their constituents, not having tasted the toddy, nor heard the "muckle feedle," were satisfied with the report of their representatives, is a question which we leave to the unfettered imagination of the reader.

TWO MELOMANIACS.—The following curious account is given in a letter from Berlin of the 10th instant:—"The celebrated pianist, Doehler, while at the ball given at the Opera on Shrove Tuesday, had his pocket picked of his purse and pocket-book. The next morning he published an advertisement, that if the thief would restore him his pocket-book and its contents, and the purse, he might keep the money, and rely upon no further inquiries being made. After a lapse of ten days, Doehler received a box, carefully sealed, containing the money which was in the purse, accompanied by an anonymous

letter, evidently written by two different female hands, on perfumed paper, saying—"Here are the 35 thalers (130 francs) which your purse contained. The purse itself—the pocket-book and its contents, being a lock of hair, a wedding-ring, and a *billet-doux*, I keep, because I prefer them to the money. This ought not to surprise you, because I am one of the greatest admirers of your talent, with which I have become acquainted by attending all your concerts, which have, I assure you, afforded me a divine entertainment." M. Doehler, enraged by not recovering what he most desired, immediately took the letter to the police, whose officers soon discovered that the theft was committed by two sisters, Anastasia and Mathilda L—. The two young melomaniac ladies were arrested as they were coming out of the concert given at the Royal Singing School. On being brought before the criminal tribunal, they pretended that they had acted out of a mere frolic, and meant to return what they had taken. They were, however, sentenced to a twelvemonth's confinement in the House of Correction at Potsdam, to which they have already been sent."—*Galignani's Messenger*.

## ERRATA.

In the letter from "A friend to merit," in our last number, for "is secret," read "au secret;" and for there were twenty-three vestrymen "there," read "present."

## Notice to Correspondents.

Miss Lockhart's subscription has been received. W. B.—We are sorry that space only allows of our inserting a very short extract from the notice he has favoured us with.

Miss Edwards is politely thanked; her wishes shall be attended to.

Madame Puzzi is thanked for her favour.

Mr. G. W. Fearnley.—His number was posted at the usual time; how it has failed to arrive we cannot say. Another has, however, been despatched, which, we trust, will arrive safely at its destination.



## MRS. ANDERSON

Has the honour to announce, that her ANNUAL GRAND

## MORNING CONCERT,

Under the distinguished patronage of Her Majesty and the Queen Dowager, will take place in

## THE OPERA CONCERT ROOM,

On FRIDAY, May 6, at Two o'clock.

Performers already engaged: Mesdames Grisi, Persiani, Reiter, Bilstein, Madlle Moltini, Madlle. Pacini, Miss M. B. Hawes, Signori Mario, Lablache, Fornasari, R. Costa, Herr Standigl, and Mr. John Parry. Violin, M. Sivioli (who will be offered an engagement); Pianoforte, Mrs. Anderson, who will perform Beethoven's Grand Choral Fantasia, and a Concerto; Horn, Signor Puzzi. The band will be complete. Conductor, Signor Costa. Leader, Mr. Leder.

Boxes for Six, Three and a Half and Four Guineas, for which Mrs. Anderson requests the favour of an early application. Stalls, One Guinea; Room Tickets, 10s. 6d. each, may be had of Mrs. Anderson, 21, Manchester Street, Manchester Square, and at the principal Music Shops.

## MR. T. M. MUDIE

Has the honour to announce that his

## SECOND &amp; THIRD CONCERTS

Will take place at

## THE HANOVER SQUARE ROOMS,

ON FRIDAY EVENING, MAY 19, AND ON THURSDAY MORNING, JUNE 8.

Tickets for the two, 15s., to be had of Mr. T. M. MUDIE, 87, Great Portland-street; and at the principal Music Shops.





## HER MAJESTY'S THEATRE.

For the Benefit of M. PERROT.

This Evening, Thursday, May 18, will be performed (first time this season), Bellini's Opera, *I PURITANI*. Principal characters by Madame Gris, Signor Lablache, Signor Mario, and Signor Fornasari.

In the course of the evening, Signor Camillo Sivori (only Pupil of Paganini) will have the honour of playing the following pieces:—1. Concerto, (first part), composed by himself; 2. Andante and Variations; 3. *Carnivale de Venise*, composed by Paganini.

To conclude with the Grand Ballet of *ALMA*, in which Mademoiselle Cerito, Madlle Guy Stephan, M. St. Leon, and M. Perrot will appear.

Applications for Boxes, Stalls, and Tickets, to be made at the Box Office, Opera Colonnade. Doors open at Seven—the Opera commences at half-past Seven o'clock.

## Theatre Royal, DRURY LANE.

This Evening, Thursday, will be produced a New Historical Tragedy, called *ATHELWOLD*. With other Entertainments, being for the Benefit of Miss Helen Faucit.

On Friday, there will be No Performance.

On Saturday, an Opera, *With FORTUNIO*.

On Monday, a Play, *With FORTUNIO*.

On Tuesday, an Opera, with other Entertainments, being for the Benefit of Mr. Willmott.

*FORTUNIO* every Evening.

## PRINCESS'S THEATRE.

The New Comic Drama, called *The Devil's in It*, having, on its first representation, met with the most decided success, it will be repeated To-morrow (Friday).

This Evening, Thursday, will be performed, *L'ELISIR D'AMORE: A ROLAND FOR AN OLIVER - AND THE THREE GRACES*, being for the Benefit of Mr. Bradwell.

On Friday, an Opera, *With the New Drama of THE DEVIL'S IN IT! AND THE THREE GRACES*.

On Saturday, *L'ELISIR D'AMORE, With the THREE GRACES*. And other Entertainments.

The New Easter Piece, called *THE THREE GRACES*, having been received in the most enthusiastic manner, will be repeated every evening until further notice, in which will appear Messrs. Wright, Bedford, Oxberry, and Nieland.

A New and Original Opera, the Music by Nieland, is in preparation.

Bellini's celebrated Opera, *I Puritani*, will shortly be revived.

A New Farce; and several novelties are in rehearsal.

ROYAL GRECIAN SALOON,  
EAGLE TAVERN, CITY ROAD.

Proprietor, Mr. T. Rouse.

Each Evening, an OPERA, in which Mr. FRAZER will appear; also Messrs. H. Hornecliffe, Baldwin, Bedford, Plumpton, and Mesdames Mears, Crisp, and Johnstone. A constant succession of novelty is presented to the patrons of this very favourite place of public resort. The Entertainments, which are so contrived as to terminate at about Eleven o'clock, consist (in addition to the Opera) of a number of Musical Incidents, and a laughable BALLET Pantomime, or SPECTACLE OF ACTION.—Doors open at Six, begin at half past Six o'clock.—Managing Director, Mr. CAMPBELL.

NAPOLEON'S MILITARY  
CARRIAGE.

Taken at WATERLOO.—Room magnificently fitted to show the decoration of his period, Engravings of his History, splendid Bust by Canova, the Cloak he wore at Marengo, the Sword of Egypt, the Standard given to his Guards, his Watch, Gold Snuff-box, Ring, one of his Teeth, the Instrument that drew it, Tooth-Brush, the Dress worn in exile, Desert Service used at St. Helena, Counterpane stained with his blood, &c.; the greater part late the property of Prince Lucien.

MADAME TUSSEAU and SONS' EXHIBITION, Bazaar, Baker Street. Open from 11 till Dusk, and from 7 to 10. Great Room, 1s.; Napoleon Relics, and Chamber of Horrors, 6d.

THE CHINESE COLLECTION,  
HYDE PARK CORNER.

THIS Splendid Collection consists of objects EXCLUSIVELY CHINESE, and surpasses in extent and grandeur any similar display in the known world, entirely fills the spacious Saloon, 225 feet in length, by 50 feet in width; and embraces upwards of FIFTY FIGURES AS LARGE AS LIFE, all fac-similes, in groups, and in their correct native Costumes, from the highest Mandarin to the lowest subject in the Empire.

Also MANY THOUSAND SPECIMENS, both in Natural History and Miscellaneous Curiosities; illustrating the appearance, manners, and customs of more than 300,000 Chinese, respecting whom the Nations of Europe have had scarcely any opportunity of judging.

Is NOW OPEN for Public Inspection from 10 in the MORNING TILL 10 at NIGHT.

Admission, 2s. 6d.—Children under 12, 1s.

CONCERTS OF ANCIENT MUSIC,  
NEW ROOMS, HANOVER SQUARE.

THE SEVENTH CONCERT will take place on WEDNESDAY NEXT, the 24th instant, commencing at half-past Eight o'clock. The Rehearsal on Monday Morning, the 22nd, at Twelve.—EARL OF CAWDOR, Director.

Single Tickets for the Concert, One Guinea each; for the Rehearsal, Half-a-Guinea, application for which to be made, through Subscribers only, to C. LONSDALE, Musical Circulating Library, 26, Old Bond Street.

MESSRS. COCKS'S MUSICAL  
PUBLICATIONS.

M. DREYSHOCK'S NEW PIANO MUSIC, as performed by himself at his Concert and at the Philharmonic:—*L'Absence*, La Clochette, La Tremolo, Study for the Left Hand alone, 3s.; *Le Vallon*, La Coupe, Les Regrets, Impromptu, First and Second Military Rondos, the admired Romance, Andante Cantabile, the Nocturne, each 2s. and 3s.—London: Published by Messrs. COCKS and Co., 20, Princes Street, Hanover-square, Music-sellers by Authority for Her Majesty.

THE MESSIAH and THE CREATION, for Voice and Piano, improved editions, by JOHN BISHOP, two large folio volumes in whole cloth boards, price 15s. each. The Times of 21st January, 1843, says:—"The great merit of both these works appears to consist in the different airs being thoroughly incorporated in the instrumental parts. The cheapness of the works is an additional recommendation, and cannot fail to ensure them the popularity they deserve." THE SEASONS, as above, arranged by Clementi, in one elegant volume, 21s.—London: Published only by R. Cocks and Co.—N.B. Caution. Of the Messiah and Creation, order John Bishop's (of Cheltenham) edition.

TO TEACHERS AND AMATEURS OF MUSIC, MUSIC-SELLERS, MERCHANTS, AND SHIPPERS.—This day is published, in one vol. 8vo., upwards of 300 pages, PART I. of R. Cocks and Co.'s General Catalogue of New Music. This Catalogue is so rich, that no musical person ought to be without it. To be had of all Music-sellers, at the Libraries throughout the United Kingdom, and of the Publishers, 20, Princes Street, Hanover Square, London.—N.B. Now ready for delivery, as above, the only complete edition of Spohr's Violin School, by John Bishop, price 31s. 6d.

## MUSICAL INSTRUMENTS AND

MUSIC.—On Tuesday, 23rd May, at Town's Rooms, Conduit Street, at One for Two o'clock precisely, Mr. McCalla will Sell by Auction a Valuable and Genuine Stock of Instruments. The Stock consists of Violins, Tenors, Violoncellos, Double Basses, and Piano-Fortes, by various Makers, and a Collection of Classical Music, amongst which is a large Paper Copy of Dr. Clarke's Handel.—May be viewed on the Day preceding and Morning of Sale.—Catalogues had in the Rooms, of the principal Music-sellers, and at Mr. McCalla's Offices, 2, York Cottages, Old Brompton.

Just Published,

THE PSALTER;  
OR, PSALMS OF DAVID,

With Appropriate Chants for the Daily Service, printed on the same page with the words.

Selected and Arranged by S. S. WESLEY.

The Psalms are Pointed for Chanting, in a novel and clear manner, the page not being disfigured as in other Psalters, and the Collection of Chants comprises, it may be said, all the good Chants in daily use at Cathedrals.

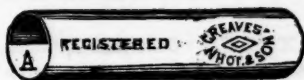
This work will be found of use in Cathedral and other Choirs and Congregations where the Psalms are chanted, as it enables the Singers to read both Words and Music from the same book, thus setting aside all excuse for singing (as is commonly done), the inner parts incorrectly, and the pointing ensures uniformity in the accentuation of the words.

Quarto and Octavo.

London: Messrs. CHAPPELL, 50, New Bond Street. Orders for several copies had better be addressed to Mr. W. SPARKES, 25, Albion Street, Leeds.

In preparation, by the Editor of this Work, an ENTIRELY NEW CHURCH SERVICE, Subscribers Names for which can be received (for the Proprietor) by Messrs. CHAPPELL, London.

## THE BOLIAN PITCH-PIPE.



A Pocket Instrument for the use of Pupils in Singing Classes, and Musicians in general. An admirable substitute for the Tuning-Fork, being only an inch and a half long, and a quarter of an ounce in weight, and producing a clear prolonged note.—May be had (price Two Shillings each) retail, at the Music Shops, and at Mr. Mainzer's Depot, 340, Strand. Wholesale at JOHN GREAVES & SON'S, 56, South-street, SHEFFIELD.

ANGLO-ROMAN STRINGS.  
EDWARD DODD,

Manufacturer, by Special Appointment, to H.R.H. the Duke of Cambridge,

Bros to direct the attention of Amateurs and Professors of Music to his ANGLOROMAN STRINGS for the VIOLIN, VIOLONCELLO, HARP, and GUITAR, which after several years' trial have been proved to combine all the qualities for which the Italian strings have hitherto been so celebrated. In clearness and brilliancy of tone they cannot be surpassed, and for strength and durability they are unequalled.

Edward Dodd respectfully cautions Professors and Dealers against a spurious imitation which is sold under the name of 'Anglo-Roman.' To avoid such imposition, each half-hundred is wrapped with a blue band, with 'E. Dodd's Anglo-Roman Strings.'

N.B.—To be had of all the principal Music-sellers in Town and Country.—Please ask for 'E. Dodd's ANGLOROMAN STRINGS.'

## Improved Silvered Strings,

Warranted not to turn green.

EDWARD DODD, 112, Vauxhall Walk, Lambeth.

## HYMNS OF THE CHURCH,

Arranged with the Music, on the most simple plan, for CHANTING.

BY THOMAS GRAHAM.

In the Press.

The Scales in all the Keys, Major and Minor, and in the various Clefs, arranged expressly for teaching in class. By T. Graham. Also,

A Selection of the best Standard Psalm Tunes, in separate Books, for Soprano, Alto, Tenor, and Bass. By T. Graham.

A Selection of the best Cathedral Chants, "Kyrie Eleisons," &c. in separate books. By T. Graham.

\* \* A separate Organ or Pianoforte Arrangement of the above Works, all numbered to correspond, intended for congregational classes and congregations.

LONDON: HAMILTON and Co.; WHITTAKER and Co.; COVENTRY and HOLLIER, 71, Dean-street, Soho. MANCHESTER: T. GRAHAM, No. 20, Lever-street.

## NEW VOCAL MUSIC,

Performed at the Chamber Concerts of Messrs. G. A. Macfarren and J. W. Davison.

G. A. Macfarren—O World! O Life! O Time!  
Rhapsody, sung by..... Miss Dolby.  
Like some spirit wandering, Song Miss Rainforth.  
Ah! non lasciami no, Song..... Mr. Clifford.  
Henry Smart—Rosamond's Song..... Miss Dolby.  
Come, let us begone (Duet)..... Miss Dolby and Miss Marshall.

J. W. Davison—I fear thy kisses, gentle maiden (Song)..... Miss Bassano.  
In a dream—night December (Song) Miss Dolby.  
Poor heart, be still (Song)..... Miss Marshall.  
Ah! County Guy! (Song)..... Miss Bassano.  
Skies brightly glowing (Song)..... Miss Bassano.  
Sweet Village Bells (Ballad)..... Miss Birch.  
The Lover to his Mistress (Fragment) Mr. Clifford.  
I have wept mine eyes tearless (Song)..... Mr. Clement White.  
The Light Canoe (Ballad) Mr. Clement White.

Spohr—In the silver beams of Luna (Song, with Piano-forte Duet Accom.) sung by Miss Poole.

## THE MUSICAL EXAMINER.

No. 29, will appear on Saturday, May 20, price Two-pence.

TERMS OF SUBSCRIPTION:

	s.	d.	Stamp	s.	d.
Quarterly	2	0	Stamp	3	0
Half Yearly	4	0	"	6	0
Yearly	8	0	"	12	0

\* \* The MUSICAL EXAMINER is delivered free of postage at the residences of Subscribers in Town, on the day of publication, and is sent into the Country free (at stamped price), on the same day.

Subscribers to the MUSICAL EXAMINER will be presented gratis, quarterly, with a piece of music by a popular composer, either vocal or instrumental, value THREE SHILLINGS, which will be delivered to them on payment of their subscriptions. So that a half-yearly subscriber will be entitled to six SHILLINGS worth of music, and a yearly subscriber to TWELVE SHILLINGS worth.

\* \* Quarterly Part, from Nos. 14 to 26 inclusive, now ready, price Two Shillings.

WESSEL and STAPLETON,  
67, FRITH STREET, SOHO.

JAMES DODD,  
MANUFACTURER OF BOWS,

For the Violin, Violoncello, and Double Bass; and of IMPROVED SILVER STRINGS, for the Violin, Tenor, and Violoncello, warranted not to turn green—also for the Harp and Guitar, made of the finest quality of silk, Wholesale and for Exportation.

IMAGE COTTAGE, near the King's Head, Holloway.

# QUEEN'S CONCERT ROOMS, HANOVER SQUARE, MUSIC OF IRELAND.

MR. HORNCastle,  
(Of Her Majesty's Chapel Royal.)

Begs to announce to the Nobility, his Pupils, and Friends, that, under the most distinguished patronage, he will give his ILLUSTRATIONS OF THE MUSIC OF IRELAND, on TUESDAY EVENING NEXT, 23rd May, interspersed with Legends, Customs, &c. of the Ancient Irish. Among the novelties in the Vocal Illustrations, will be Songs in Irish, with harmonised burthenes: Songs of Occupation, with Choruses: the Cavine, or Ancient Funeral Cry, the Fairy Chant, &c.

To commence at Eight o'Clock.

Vocal Performers:

Miss A. Williams, Miss M. Williams,  
Mr. Horncastle, and Mr. John Parry.  
Harp, Miss Le Roy, Oboe, Mr. Gratton Cooke.  
Concertina, Signor Giulio Regondi, Pianoforte, Mrs. Williams.  
Reserved Seats, 7s. Tickets, 4s., to be had at Mr. Sams' Royal Library, St. James's Street: Mr. Rice's Library, Mount Street: and at all the principal Music Shops.

## MUSIC HALL,

STORE STREET, BEDFORD SQUARE.

On MONDAY EVENING, 22nd May,

At Eight o'Clock,

MR. WILSON

Will give his Selected Entertainment on the

## SONGS OF SCOTLAND,

comprising the gems from all his other Entertainments.

Pianoforte Accompanist, Mr. Land.

PART I.

My ain freese—Saw ye my wee thing—Auld Robin Gray—  
The Laird o' Cockpen—Lizzie Lindsay—Scots, wha ha'e wi'  
Wallace bled—Get up and ha the door.

PART II.

The Reel o' Tullochgorum—My boy Tammy—Allister McAlister—Come under my plaidie—There's nae luck about the house—Woo'd and married a'

The Doors will be opened at Half-past Seven o'Clock, the Entertainment commence at Eight, and terminate about Ten o'Clock.

Front Seats, 2s. 6d., Back Seats, 2s.

No more tickets are issued for the front, or reserved seats, than they can conveniently hold, and parties are recommended to be in their seats before eight o'Clock.

Private Boxes for Six Persons, 15s.; for Eight, £1, to be had at the Music Hall, at Messrs. Cramer's, at Duff's, at Ollivier's, and at Leader's, Bond Street, and at Messrs. Keith, Prowse, and Co's.

Books of the Words of the Songs, price 6d., may be had at the Doors.

Mr. WILSON'S Morning Entertainments at the Hanover Square Rooms, on Wednesdays, and Evening Entertainments at Store Street on the Monday Evenings as usual.

Now Published, Book II, of

## WILSON'S EDITION OF THE SONGS OF SCOTLAND,

DEDICATED, BY PERMISSION, TO THE QUEEN.

Each Book will contain Twelve Songs.

Price, to Subscribers, 7s. 6d.; to Non-Subscribers, 10s. 6d.

Book III. will be published in the course of this Month.

## Miss TURNER & Signor NEGRI

Respectfully announce that their

## ANNUAL CONCERT

Will take place

ON FRIDAY EVENING, MAY 26,

AT

Willis's Grand Concert Room,

KING STREET, ST. JAMES'S.

Vocal Performers:

Madame Albertazzi, Mrs. W. H. Seguin, Miss Turner,  
Miss E. Turner, Miss Galbreath, and Mdlle. Monnani.  
Sign. Braid and Romani, Mr. W. H. Seguin,  
Signor Gimbale, and Mr. John Parry.

Instrumentalists:

Horn, Signor Puzzi, Violin, Mr. E. W. Thomas,

Clarinet, Mr. Key, Flute, Mr. Jewell,

Harp, Mr. J. B. Chatterton.

Conductors, Signors Negri and Luigi Negri.

To commence at Eight o'Clock precisely.

Tickets to be had of Miss Turner, 8, Coventry Street; Signor Negri, 94, Albany Street; and at the principal Music Shops.

## CHORAL FUND.

Under the Patronage of Her Majesty the Queen, the Queen Dowager, and the Royal Family.

The Nobility, Gentry, and the Public in general are respectfully informed, that

## THE ANNUAL CONCERT,

In aid of the Afflicted and Distressed Members of this Institution, their Widows and Orphans, will take place at the

## HANOVER SQUARE ROOMS,

On FRIDAY EVENING, May 26.

The following Vocal and Instrumental Performers have already promised their assistance:—Madame Curdall Allan, Misses M. B. Hawes, Rainforth, Pyne, L. Pyne, Chatfield, Whatnall, and Clara Novello; Messrs. H. Phillips, J. Bennett, Moxley, Machin, Robinson, Herr Staudigl, Messrs. Cohen and Willy.—Leader of the Band, Mr. F. Cramer; Conductor, Sir H. R. Bishop.

SAMUEL SOUTHGATE,

Secretary and Collector.

16, Gate Street, Lincoln's Inn Fields.

## TO CHOIRS, AND MUSICAL SOCIETIES.

## THE CHOIR & CONGREGATIONAL

## PART-BOOK,

Consisting of Select

Services, Chants, Anthems, &c.

BY THE

MOST ESTEEMED COMPOSERS.

1. This Collection will contain such works as are best adapted to obtain public and private practice.

2. The arrangement being particularly intended for the use of Amateurs, and to be of most extensive utility, only the treble and bass clefs will appear.

3. The four vocal parts, each printed separately, and the score compressed into two lines, the words being retained; thus combining the advantage of a perfect vocal score, and at the same time forming an Accompaniment for the Organ or Pianoforte.

THE WHOLE REVISED AND EDITED BY

JAMES MCCALLA,

(Organist of Holy Trinity Church, Brompton, and formerly of the Choir of Westminster Abbey.)

Each No. Price 1s. Vocal Parts, 6d. each.

## Prospectus.

Each Number will consist of eight pages of music for the organ or piano-forte (with the words retained), price One Shilling. The Vocal Parts, four pages each, price 6d. per Part. Any one of which may be had separately.

The size will be large 8vo. as best adapted for a hand-book and companion in the church pew.

A Number will appear occasionally, as appropriate subjects may suggest themselves, and public demand may require.

No alteration has been made from the score, in any of the parts, so that they will always be found to agree uniformly with all other genuine editions of the same composition. The Thorough Bass figures have been left for those who prefer them; but the arrangement is so rendered to be as much as possible within the reach of every moderate performer on the Organ or Piano-forte.

## CONTENTS.

- No. 1. Boyce's Te Deum in C.  
Jubilate.
- Aldrich's Magnificat.  
Nunc Dimittis.
- Richardson's Anthem—O how amiable.  
Double Chant—Venite exultemus. Dupuis.  
Ditto. Jubilate, Dr. Crotch.  
(The above Chants at full length, with words.)  
Six Double Chants, by various Authors.
- Double Chant—Magnificat, Earl of Mornington.  
Ditto—Nunc dimittis, Dr. Crotch.  
(The above two Chants, at full length, with words.)  
Five Single and five Double Chants.
- King's Te Deum in B.  
Jubilate.
- Magnificat.  
Nunc Dimittis.

Child's Anthem—Praise the Lord, O my Soul.

(To be continued.)

London: Printed and Sold by C. LONSDALE,

25, OLD BOND STREET.

Music-seller to the Royal and Noble Directors of Her Majesty's

Concerts of Ancient Music.

## EXETER CATHEDRAL.

AT MIDSUMMER NEXT THERE WILL BE

## A Vacancy,

In the Choir of this Cathedral, for a

## COUNTER TENOR VOICE.

For particulars, apply to the Chapter Clerk.

Exeter, May 16, 1843.

Just Published,

## SPOHR'S

"Der Kriegesluste ergeben" } 2s.  
BY TALES OF WAR ENCHANTED, }

From the Opera of *Jessonda*, as sung by Herr Staudigl at the Philharmonic. Also, the whole of the separate Pieces in *Jessonda*, at from 1s to 3s. each.

The whole Opera complete, with English and German Words, and Pianoforte Accompaniment..... £1 10 0

The Overture and Airs, arranged for the Pianoforte solo..... 0 5 0

J. J. EWER and Co., 69, Newgate Street.

## CORNOPEANS, VALVE BUGLES, TROMBONES,

BASS HORNS, OPICLEIDES, &c.

## TREGEAR AND LEWIS,

96, CHEAPSIDE.

Beg to call the attention of Country Brass Band Masters, and others, to their new list of prices, of the above useful and perfect instruments, being more than 25 per cent. cheaper than those of any other house.

PRICES OF INSTRUMENTS.		£	s.	d.
Cornopeans, super. with 6 Crooks, Mouthpiece....	2	12	6	
Do do do with case.....	3	3	0	
Do do Best, with Shake Key, etc.....	3	13	6	
Do do, extra finished, with case.....	4	4	0	
Do do, English Pistons.....	4	14	6	
Do do, German Silver mounted				
with crooks and case.....	5	5	0	
Do do English do do.....	6	6	0	
Do do do do Copper or Brass				
mounted.....	7	7	0	
Do do Tenor with crooks.....	4	4	0	
Valve Bugles.....	4	4	0	
Trombone.....Alto.....	1	15	0	
Tenor.....B.....	1	17	0	
Do.....C.....	2	2	0	
Bass.....G.....	2	12	6	
Do improved G.....	3	3	0	
Bass Horns, 9 Keys.....	6	6	0	
Opicleide 9 Keys.....	4	16	0	
Drums, Bass, plain.....	4	4	0	
Do do, trophies.....	5	5	0	
Do do, painted with Arms, etc.....	6	6	0	
Clarionets, 6 Keys, Ivory Tip B C or E flat.....	1	5	0	
Do 8 do do do.....	1	10	0	
Do 10 do do do.....	1	15	0	
Do 12 do do do.....	2	2	0	
Do 13 do do do.....	2	10	0	
Flutes, Super. Cocoon, with 8 Keys, German Silver.....	2	2	0	
Do do do extra mounted, Tips, etc.....	2	12	6	
Do do do Ebony do.....	3	3	0	
Do do do do Silver Rings, Tips, and Keys.....	5	5	0	
Do do do Silver Bands, etc.....	6	6	0	
Do do do extra chased Bands.....	7	7	0	
Do do do the best that can be made.....	8	8	0	

N.B.—Instruments taught, repaired, and taken in exchange. List of Prices sent to any part of the country, post free.—96, Cheapside, London.

PUBLISHED AT

## CHARLES NICHOLSON'S

Flute Manufactory,

13, HANWAY STREET,

BY THOMAS PROWSE,

The celebrated and highly favourite Songs—

- The Elfin Queen*, as sung by Miss Dolby.  
Music by.....Loder.  
*The Outlaw; or, I'm King of the Forest Glade*.....Ditto.  
*Oh! the Merry Days*, Second Edition.....Ditto.  
*The Ivy Leaf*.....Ditto.  
*Here was my Home*.....Ditto.  
*Mary's Room*.....Clement White.  
*Come, come with me*.....Ditto.  
*I'm merry, yet I'm sad*.....Ditto.  
*I love thee, dear England*.....Ditto.  
*How dear to me, my native vale*.....Ditto.

T. PROWSE, Hanway Street.

## DANCING.

DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private Lessons, at all hours, to Ladies and Gentlemen of any age, wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. Lessons in the *Valse à deux temps* every day. A card of terms may be had on application as above.

London:—E. B. TAYLOR, at the "Musical World" Office, 3, Coventry Street, Haymarket. Sold also by G. VICKERS, 28, Holywell-street, Strand; HAMILTON and MILLER, 116, George-street, Edinburgh; J. MITCHELLSON, Buchanan-street, Glasgow; and all Music and Book-sellers. Printed and Published by JOHN MITCHELL, at his Office, No. 25, Rupert Street, Haymarket.—Thursday, May 18, 1843.